



Figure 102: MN 564, *Spaulding house*, early twentieth century, *Lebanon vicinity*.

Craftsman

The Craftsman style of the early - mid twentieth century shares with the Gothic style a progressive and populist ideology. Growing from the English Arts and Crafts revival popularized by figures such as William Morris, the Craftsman movement in America takes its name from Gustav Stickley's publications - such as his book *Craftsman Homes* (1909) where he puts forth the "principals which underlie the planning of every Craftsman house. These principals are simplicity, durability, fitness for the life that is to be lived in the house and harmony with its natural environment."²⁷ Stickley, an architect and designer, helped popularize the style in his popular architectural publications and through the sales of furniture and decorative arts. The design of the ideal Craftsman home extended not only to the building, but also to the furniture and decorative arts within and to the garden landscape surrounding the house. The ideals of the Craftsman philosophy honored skilled labor and hand craftsmanship, as the name implies, but they went beyond that to social reform:

²⁷ Gustav Stickley, *Craftsman Homes* (New York: The Craftsman Publishing Company, 1909), 25.

There is no question now as to the reality of the world-wide movement in the direction of better things. We see everywhere efforts to reform social, political and industrial conditions; the desire to bring about better opportunities for all and to find some way of adjusting economic conditions so that the heart-breaking inequalities of our modern civilized life shall in some measure be done away with. But while we take the greatest interest in all efforts toward reform in any direction, we remain firm in the conviction that the root of all reform lies in the individual, and that the life of the individual is shaped mainly by home surroundings and influences and by the kind of education that goes to make real men and women instead of grist for the commercial mill.²⁸

In short, comfortable and aesthetically pleasing houses would help improve society. To that end, we should build "...the kind of houses that children will rejoice all their lives to remember as "home," and that "give a sense of peace and comfort to the tired men who go back to them when the day's work is done" if we are to enjoy the quality of life that the Craftsman ideal promises.²⁹

It may have been born out of reverence for skilled labor at honest wages, but the Craftsman style spread mainly through sale of blueprinted designs and the industrial mass-production of houses and architectural elements. In spite of this shift away from its idealistic beginnings, the style ultimately was very influential on the built landscape. Whole neighborhoods of Craftsman style houses were built in early suburbs of cities such as Louisville and Covington. Many examples can also be found in the county seats and larger towns, and more still are found in the rural areas such as those that are the focus of our survey.

The Craftsman style is strongly associated with two house types, the foursquare and the bungalow. MN 564, previously discussed, is a good example of a foursquare house (Figure 102). The foursquare is essentially a large, two-story cube typically with a pyramidal or hipped roof, and a porch attached to the front. Many foursquares have four main spaces on each floor - typically an entry hall with a stair, living room, dining room, and kitchen on the ground floor (see the foursquare floor plan in Figure 170). Others, however, have more or less elaborate plans. Another example in the survey area is WS 850, which has some Craftsman detailing but which is very restrained stylistically, presenting mainly an overall Colonial feeling (Figure 104). It is also a variant of the double door house, which is discussed in further detail later in the report. WS 110, in Willisburg, has Craftsman style masonry column supports, but is otherwise strongly Colonial/late Victorian (Figure 169). Nine foursquares were documented in the survey area.

²⁸ Ibid, 194.

²⁹ Ibid, 196.



The Pomona One-Story \$1,296.75

Price, \$1,365.00
Cash discount, 5%
Net price, \$1,296.75



If there is such a thing as personality in a home the Pomona surely expresses the feeling in every angle and line. Bathed in a hot summer sun's rays, its wide eaves, shady porch and many windows offer cooling protection; or blanketed by winter's snows it nestles snugly compact, and inviting the traveler to its protection. Walls of siding and shingles, building paper; sheathing, studding and lath

and plaster are equally good non-conductors of heat and cold. Externally, many interesting ideas are worked out and each blends naturally into the whole. Observe the tapered porch pillars of stucco, surmounted by clean lined columns of the same design. The chimney outline matches this plan, as does the rafter ends and the projecting ends of belt encircling the house above the water table. Brackets supporting the eaves are shaped differently than any other bungalow you ever saw, while the porch rail is embellished by a band running midway between the upper and lower rails. An especially notable feature of the interior arrangement is the abundance of unbroken wall spaces in all rooms. Can't you just



Floor Plan—The Pomona with second floor



Floor Plan—The Pomona

Imagine where you would place each piece of furniture? Two plans are illustrated, one story and two story. In the one story, the front room is adaptable to use as den or bed room, in the latter case giving three bed rooms. Good closets are observable in both designs. Price, two-story, \$1,510. Net price, \$1,434.50. See General Specifications on pages 12 and 13. Detail specifications for the Pomona will be sent on request. See Terms on page 2.

Figure 103: "The Pomona," from *Aladdin Sales Catalog*, 1916 (Clark Historical Library, available at <http://clarke.cmich.edu/aladdin/Aladdin.htm>).

The bungalow (see bungalow floor plan, Figure 168) is a house type that was introduced into the United States at about the same time as the Craftsman style:

The origin of the bungalow has its roots in the Indian province of Bengal. There, the common native dwelling and the geographic area both had the same root word, *bangla* or *bangala*. Eighteenth century huts of one story with thatched roofs were adapted by the British, who used them as houses for colonial administrators in summer retreats in the Himalayas and in compounds outside Indian cities. Also taking inspiration from the army tent, the English cottage, and sources as exotic as the Persian verandah, early bungalow designers clustered dining rooms, bedrooms, kitchens, and bathrooms around central living rooms and, thereby, created the essential floor plan of the bungalow, leaving only a few refinements to be worked out by later designers.³⁰

Bungalows became very popular in the early twentieth century as economical, well-designed houses that offered not only a common living area but also a greater sense of privacy. The living areas tended to be more open, and bungalows tended to be small. However, through the use of smaller spaces and careful planning, they often contained as many or more rooms than earlier houses of comparable size. As we shall see in some of the examples, though, traditional house types often took on the external appearance of bungalows, but remained essentially the same inside.



Figure 104: *WS 850, early twentieth century, Springfield vicinity.*

³⁰ Robert Winter, "What is a Bungalow," at <http://www.ambungalow.com/AmBungalow/whatIs.htm>

Although principally associated with the Craftsman style, bungalows came in other styles as well - such as Colonial or Spanish Mission. Of 54 bungalows in the survey area, at least 32 have identifiable Craftsman features. The rest are either Colonial, without any overt stylistic details, or have had original stylistic features obscured by later alteration.



Figure 105: MN 359, *Buckner House*, 1920s-30s, Loretto.

Some Craftsman style houses were prefabricated and sold through catalogs just as we have seen with the Colonial Revival Sears house, the Rembrandt (Figure 95). While no confirmed examples have been documented in the current survey, mail-order houses had a tremendous influence - not just through their presence on the landscape, but quite possibly through the catalogs themselves. Houses such as the “Pomona,” a bungalow available mail-order from Aladdin homes really did have something of the Craftsman ideal about them (Figure 103). For a reasonable price, the consumer could purchase a stylish, attractive, and comfortable house. It was probably still less expensive for most people to have a local contractor build their house. Catalogs and home magazines helped drive consumer taste toward the new styles, but many people retained their preference for traditional house types. The Buckner house, (MN 359, Figure 105), for example, has a wonderful poured concrete and molded concrete block porch in the Craftsman style (Figure 106), but the house is a traditional double-door type much like the foursquare at site WS 850 (Figure 104).



Figure 106: MN 359, detail of porch. See also Figure 105.

Craftsman is the most frequently identified style in the survey area with 71 examples. Introduced by the 1910s, the style is still influential in the late 1930s-early 1940s, and is enjoying something of a revival in contemporary architecture. A very good example of the Craftsman style is MN 686, a house probably based upon published plans or purchased mail order (Figure 167). This house has a strong emphasis on horizontality, with a hint of the Prairie style popularized by Frank Lloyd Wright. In the detail view in Figure 107, we see some of the characteristics of the Craftsman style: the 3/1 sash windows, the plinth column supports and exposed brackets, and the exaggerated tapering of the columns. A detail that is especially characteristic of the style is the pattern of dividing the upper portion of a window into multiple vertical lights above a single pane lower portion, either the upper and lower sash or just the upper part of a single divided sash (see detail of MN 686, Figure 108). In some cases this is one of the few diagnostic features that can help us place a house in the early twentieth century time period. At WS 453, Figure 109, for example, we see the stylistic confusion that can arise when a house is built almost entirely from parts salvaged from an older structure, but where window sash and exposed rafter tails help signal its Craftsman period construction date. Compare it to another small house built during the Craftsman period, WS 691 (Figure 110, possibly a prefabricated cottage with a later porch). It was built of new materials rather than salvage, but also reflects the style mainly through window type and exposed rafter tails.



Figure 107: MN 686, 1920s Bungalow, Gravel Switch, Detail of Porch. See also Figure 108 and Figure 167.



Figure 108: MN 689, Window detail. See also Figure 107 and Figure 167.

While MN 686 is a single story example, the most common bungalow in the survey region is a 1-1/2 story, side gable house with a shed or gable dormer providing additional living space under the roof. MN 359 is one example of this (Figure 105). Other good examples include WS 814 (Figure 111) and MN 308 (Figure 112), both Colonial Craftsman examples; and WS 891 (Figure 113), a wonderful Craftsman example with an oversized dormer. Further examples include MN 541 (Figure 114), with a good example of Craftsman porch masonry, tapered posts, and a large shed dormer; and MN 343 (Figure 115), which has a rustic log front, possibly a later alteration.

More traditional house forms dressed up to look something like bungalows include WS 642 (Figure 116). Here we have a traditional southern Pyramidal roof house (like a single story foursquare), “bungalowized” through the use of a dormer and the front porch. Interestingly, it is also set into a banked site so that the basement is accessible on the ground level in the back. MN 944 may well just be a hall/parlor or similar plan, a basic side gable house with a large dormer and a porch added to give it a bungalow appearance (Figure 117).

Finally, we should not leave the impression that the Craftsman style is limited to dwellings. WS 940, Holy Rosary church (Figure 118) is a wonderful example of the Craftsman style intermingled with other stylistic cues including Colonial and Gothic. Public buildings such as churches, stores, and government buildings are important players in the story of style; here style is used to help convey a certain message such as the status of the institution to its users. The style of public buildings is often presented in a very different way than the more private use of style in the home.



Figure 109: *WS 453, Heel house, 1938-39. The house is said to have been built with lumber salvaged from a single room schoolhouse, which may account for its having the appearance of being older stylistically than its construction date would suggest. The 3/1 sash windows and the exposed porch rafter tails are consistent with the late 1930s.*



Figure 110: *WS 691, early twentieth century, Pottsville vicinity.*



Figure 111: *WS 814, early twentieth century, Fairview vicinity.*



Figure 112: *MN 308, early twentieth century, Saint Francis.*



Figure 113: *WS 891, early twentieth century, Simstown.*



Figure 114: MN 541, 1920s bungalow, St. Mary.



Figure 115: MN 323, early –mid twentieth century, Dant vicinity. The log wall on the front is an applied veneer to the frame building.



Figure 116: *WS 642, early twentieth century, Mackville.*



Figure 117: *MN 944, 1920s-30s, Bradfordsville.*



Figure 118: *WS 940, Holy Rosary Church, 1929, Springfield/Briartown, with elements of Colonial Revival, Arts and Crafts, and Gothic influences.*

Many of the historic resources of the recent past in rural Marion and Washington Counties can be called “Modern” style even while they reflect a variety of influences. Some of the most creative examples of the application of modern styles in the region are found at public buildings such as churches. These are often modern versions of traditional styles. For example, WS 342, the Holy Trinity Catholic Church in Fredericktown is a modernistic version of Colonial Revival (Figure 119). At MN 667, the Gravel Switch Baptist Church, the absence of a steeple or a portico places greater emphasis on the entryway and the large stained glass window above (Figure 120).



Figure 119: *WS 342, Holy Trinity Catholic Church, 1955, Fredericktown.*

By the early 1960s, Modernism had a strong impact on downtown public and commercial buildings, reducing decorative detail and fenestration to a minimum and fronting the building with plate glass. The Gravel Switch Bank and Post Office is a typical example (MN 672, Figure 121). The trend toward reduction of detail is readily illustrated in this building, which was constructed in two stages. The Bank section, probably built in the late 1950s, is already quite minimal, but has a decorative brick pattern above the window. The Post Office addition was added in 1961. There, the brick veneer is a simple running bond on all sides. Even so, the

addition of the Post Office enlivened the building with its gable front section, signage, and flagpole.



Figure 120: MN 667, *Gravel Switch Baptist Church, 1952, Gravel Switch.*

Houses in the region, much like the rest of the nation, saw a marked change in stylistic trends in the post WWII and Cold War periods. The ranch house helps usher in a style that has its roots in Frank Lloyd Wright's Prairie style houses of the 1910s and 20s. The Ranch Style is characterized by long horizontal lines, asymmetrically interrupted by shorter vertical elements such as chimneys or entryways (Figure 123 and Figure 175). The basic ranch house might be fully Modern, but the typical example in the survey area follows traditional styling such as Colonial, with Modernism evoked mainly by massing, where the major stylistic change is one of form, with the emphasis on the horizontality of the structure. One of the defining elements of the ranch style was the picture window (see Figure 124, for example), which also emphasized horizontality and helped flood the interior of the house with light. In some cases, ranch horizontality is achieved simply by appending a carport or a garage to a basic single story box that is otherwise

fairly similar to older house forms (Figure 122). Ranch houses were really the first to place considerable emphasis on the automobile in the design of the structure and the surrounding landscape. The ranch style also brought in a new emphasis on the yard as a living space, and many examples have patio areas in back with grills for entertaining (Figure 125 and Figure 126). Front yard landscaping focused on features such as a large expanse of lawn, with asymmetrically placed shrubbery, and a sidewalk leading to the front entrance from the drive (Figure 181). At MN 536, we find an interesting wagon wheel fence bordering the drive (Figure 180). Ranch houses are discussed in further detail as a plan type beginning on page 147.



Figure 121: MN 673, Gravel Switch Bank & Post Office. Bank, before 1961, Post Office addition, 1961.



Figure 122: MN 315, 1960s-70s Ranch House, St. Francis.

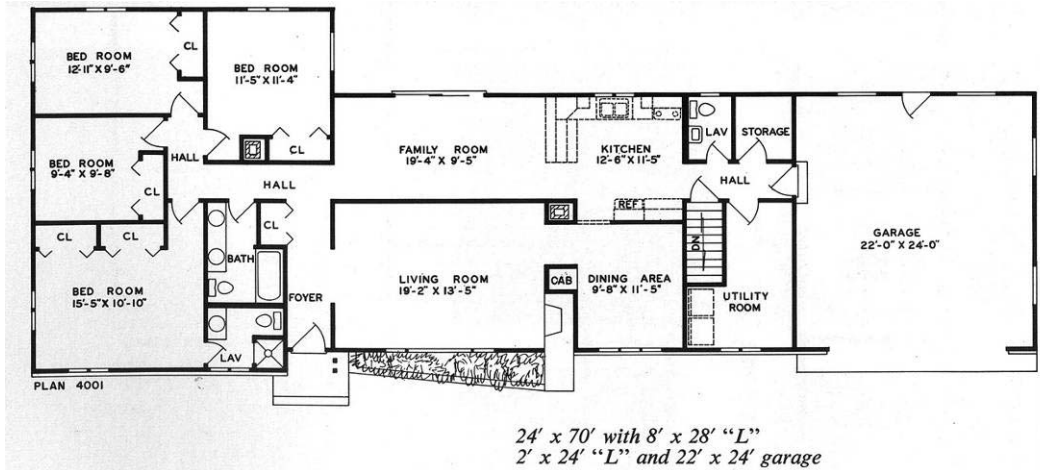
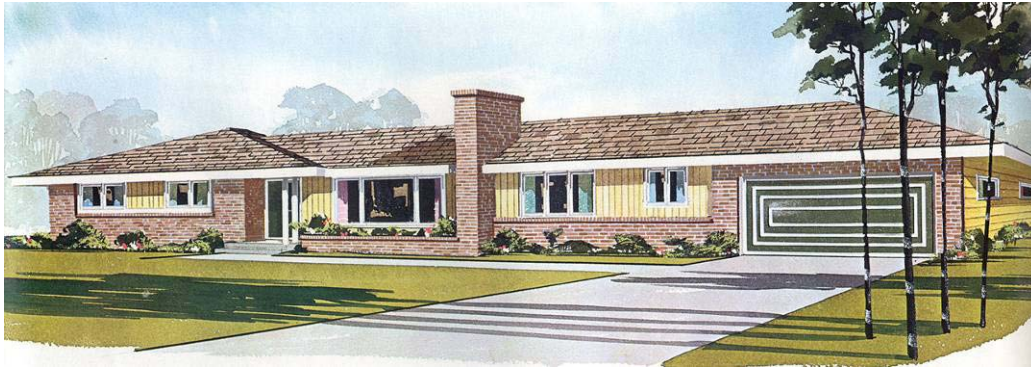


Figure 123: Elevation and floor plan of "The Capri," a ranch house, from the catalog Capp Homes (Minneapolis, Capp-Homes, Inc., 1968, 40).



Figure 124: MN 566, 1950s-60s, New Market.



Figure 125: *WS 318, 1960s, Fredericktown, back yard. See also Figure 126.*



Figure 126: *WS 318, Outdoor Grill.*